



Tips to Typists

from SMITH-CORONA

Foreword

This handy booklet should be a considerable help to all typists and office workers who wish to type better and faster with little or no extra effort. It contains many basic typing do's and don'ts, as well as some little-known short cuts and valuable suggestions.

Besides general typing tips which apply to all makes of office typewriters, you will find emphasized the features of the Smith-Corona Standard Office Typewriter and the Smith-Corona Electric Office Typewriter. Each has built into it many of the "short-cuts" which can make typing a much more pleasurable occupation.

We suggest you keep this little booklet in a convenient place, ready for use when you come across a particularly difficult typing problem. Chances are it may have the information you need to help you leave at five on the dot!

Your friends at Smith-Corona

TIPS TO TYPISTS FROM SMITH-CORONA

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Starting From Scratch

Correct typing techniques by Norman Saksvig . . . national authority on correct typing and world's professional typing champion.

Be Comfortable

There's nothing more back-breaking and exhausting than a long session of typing when your posture is wrong. Sit facing your machine, with both feet on the floor . . . no crossed knees; no curved spine. Sit erect on a straight chair with back supported. Find your most comfortable position—neither too close to the machine nor too far away.

Fingering

Keep your fingers well curved. Strike keys with ball of finger. "Anchor" each hand on home keys with the little fingers serving as pivots. If you lift your hands high

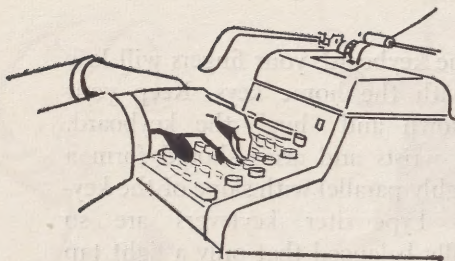
above the keyboard, your fingers will lose touch with the home keys. Keep your wrists down and "hug" the keyboard. (Hands, wrists and arms should form a line roughly parallel with slope of the keyboard.) Typewriter keylevers are so beautifully balanced that only a light tap is needed. It's never necessary to "hit bottom" on a typing stroke. The mechanism carries the stroke through and you save a lot of energy.

Develop Rhythm

Develop a good sense of rhythm when you type and you'll save much nervous strain and unnecessary fatigue. Start in by determining your average speed and stick to it. Don't speed up on the easy familiar combinations of letters and then slow down on less familiar ones. Instead try to type smoothly and accurately with as few pauses and spurts as possible. You'll be surprised at how your speed will automatically increase when you type at a comfortable rate with a definite rhythm.

To achieve continuous rhythm from one line to the next, return the carriage with a quick firm "throw" of the line space lever. When carriage is about half way across, return left hand to guide keys and let momentum finish the job for you. Thus, both the carriage and your hands are in position for the next line at the same time . . . and you're ready to go!

WRONG



WRISTS TOO HIGH . . . and fingers much too straight. Like most faults of posture, such a typing position not only causes excessive fatigue in forearms, fingers, and even in back muscles, but results in more errors.

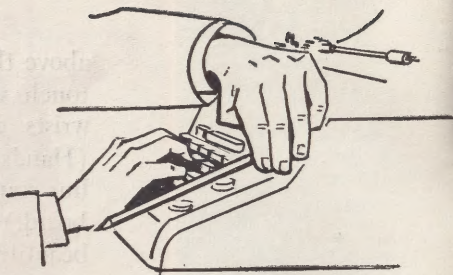


HANDS TOO HIGH . . . This is what Saksvig calls "arm action"—most common of typing faults and most wasteful of time and effort. Let your fingers do it . . . keep your hands down and watch speed go up!



DON'T LEAN . . . don't look away from copy, don't "follow through" as you return carriage, don't hold hand on line space lever all the way across. You need left hand in position, ready to resume typing.

RIGHT



WRISTS RELAXED . . . not raised . . . so that arms, wrists, and hands form a line roughly parallel with slant of keyboard. Fingers should be curved, and rest lightly on the guide or "home" keys.

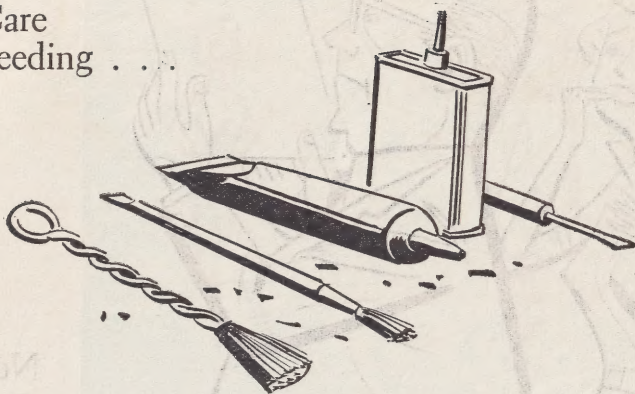


"HUG THE KEYS," says Saksvig. Fingers can tap far faster than forearms—so if you anchor each hand on guide keys and pivot them as needed, you will achieve a marked rise in typing speed.



START CARRIAGE WITH a quick firm "throw" of line space lever, then let the momentum finish the job. When carriage is about half way across, your left hand is back on guide keys without loss of rhythm.

The Care and Feeding . . .



DO DAILY

Brush dirt and dust from typebars. Always brush toward the front of the typewriter.

Move carriage to extreme end positions and clean carriage rails on each side.

Cover the machine when it is not in use.

Be sure power is shut off on an electric typewriter before you cover it.

DO PERIODICALLY

Clean type, using an approved type cleaner. (If you have a carbon-ribbon typewriter, the type will almost never need cleaning except after cutting stencils.)

Remove platen and brush out dirt particles.

Clean platen, feed rolls and bail rolls with cloth slightly moistened with cleaning fluid.

NEVER OIL YOUR TYPEWRITER . . .
LEAVE OILING TO SERVICEMAN



Neatness Counts Plenty!

Probably the greatest single purpose for which a typewriter is used is correspondence. The finished product is a reflection of the person who sends it . . . and the person who typed it! Here are some tips to increase your score in the neatness department . . .

Letter Sizes

For quick reference, here is a rundown of the more popular letter sizes: Some may vary from office to office.

Standard: $8\frac{1}{2}$ x 11 inches

Sales Letters: $7\frac{1}{2}$ by $10\frac{1}{2}$ two fold

Office Memos: $8\frac{1}{2}$ by $5\frac{1}{2}$ inches

Club Size: $7\frac{1}{4}$ by $10\frac{1}{2}$ inches

(Strictly male and personal)

Legal Size: $8\frac{1}{2}$ by 13 inches



Long, Short, or In-Between?

Make a "Guesstimate"

Setting Stops

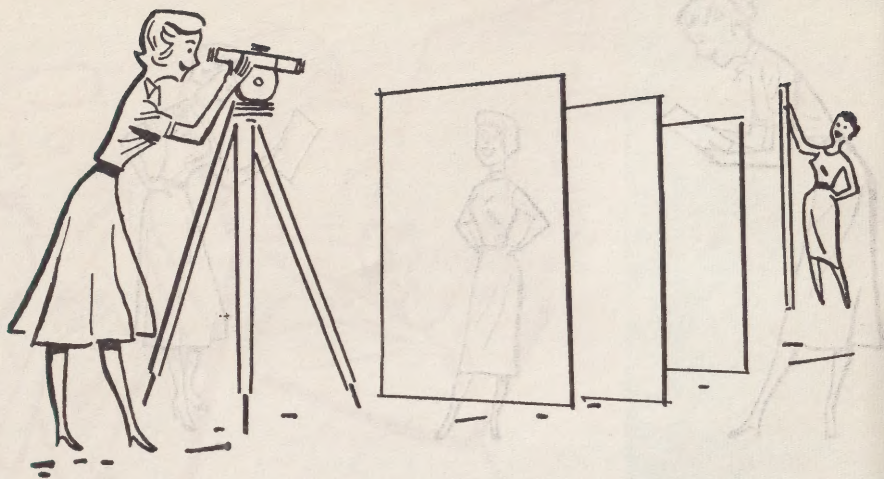


Before starting, take a few moments to plan your letters. Try to leave ample, even margins. A short letter looks skimpy if single spaced, so double-space instead. Single-space a long letter, with double-spacing between paragraphs.

Try dividing letters into five groups; under 50 words; 50-100; 100-150; 150-200; over 250. Then make up your own table for each, noting left and right margin stops, amount of line-space down to beginning of address, and so on. Once you set up a table like this, neat letters roll out like clockwork!

Figure ten characters to the running inch for pica type; 12 to the inch for elite; and six lines to the vertical inch, single spaced.

Set the right-hand margin stop about four spaces to the right of the end of your average line, since the warning bell rings several spaces before the actual stop.



Three Ways to Center

1. Crease the paper slightly to find the center, or measure with a ruler. Mark spot and move carriage until the center mark is at the exact printing point.
2. Adjust the paper so the left edge rests at "0" on the platen scale. Note the number where the right-hand edge of the paper comes on the scale. Divide by two to get the center point on the platen scale.
3. If the left-hand edge of the paper is on a number other than "0" on the platen scale, simply observe the numbers on the left and right-hand edges of the paper. Add these two figures, and divide by two. The answer is the center of the paper. (For example, if the two margins are 6 and 92, the total is 98, and the center point is 49.)

Centering Headings

Position carriage at the center point. Now spell out the heading to be centered, depressing the back-spacer for the first letter, releasing it for the second, depressing for the third, and so on until you have spelled out the heading. Be sure to include spaces and punctuation marks. If the last character comes on the down-stroke, strike the spacebar once. The carriage is now in correct position to begin your heading.

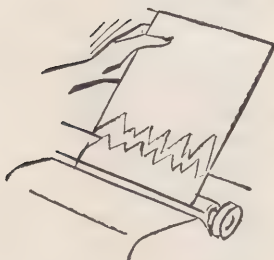


What's in a Name ?

Type out the writer's name in full. Too often the signature is one only his mother or his bank will recognize.

R-r-r-ri-i-i-p-p-p!

Letter all finished? Here's a tip: DON'T rip it out of the machine. Instead, press the paper release lever. Sheets slip out quickly, easily, quietly. And you won't have a torn letter to do over!



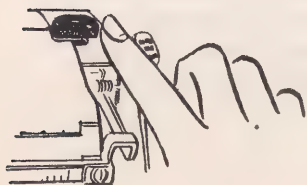
There's a Right Way to Fold

A minor point, but important . . . when you fold a letter for a number 9 or 10 envelope, fold bottom up first then fold top down. Opens easier, reads better. For a number 6 envelope, first fold bottom of letter to within about an inch of the top, then fold in from the sides.



Your
Smith-Corona
Has
Built-In
Neatness!

Instant-Set Margins!

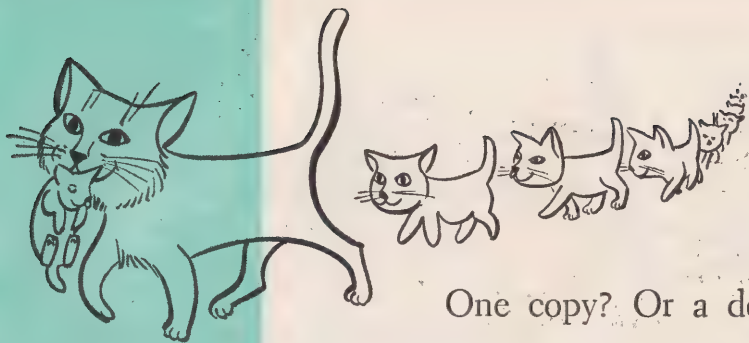


Four-Way Ribbon Control

If you have a Smith-Corona Standard or Electric Typewriter, setting margins is completely automatic! Just a flick of either margin button instantly sets and controls margin stops. It's the smoothest, easiest and simplest margin-setting system ever. Yours . . . for better letters!

In addition to the three usual ribbon positions, Smith-Corona Office Typewriters have a *fourth* position for typing in the center of a one-color ribbon. Result: Fewer ribbon changes for you, more time saved, less chance of smudges on fingers or letters. On two-color ribbons, this same four-way control insures positive registration without mixing of colors.

If you are using a Smith-Corona Carbon Ribbon Typewriter (either Standard Secretarial or Electric) the ribbon control should be set at the *black* position.



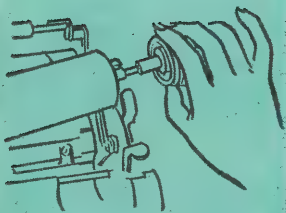
One copy? Or a dozen?

Quality

If you have any say in choosing office supplies, insist on the best in carbon paper. In the long run, there is no economy in second-rate material. And incidentally, one minute on a hot radiator will ruin a box of carbon paper. Keep it cool!

Before You Start

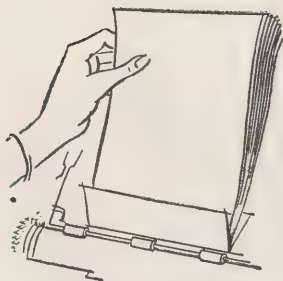
For sharpest, clearest carbon copies, duplicating masters or stencils, be sure you have (1) clean type (2) correct platen (3) correct ribbon (4) correct carbon. Carbon paper is available in a wide variety of weights and finishes designed to handle specific jobs. Four clear copies is about the limit with standard weight carbon paper. For 6 to 12 copies, you should use special carbon paper in combination with onion skin or thin copy paper.



On a Smith-Corona Standard or Electric Office Typewriter, interchangeable platens make possible as many as 15 legible copies, saving time, trouble and temper. Special platens for multiple carbon copies may be either of brass or a hard grade of rubber. In addition, there are also special platens designed to hold labels, library cards and other special forms. Easy to change in a minute, Smith-Corona's interchangeable platens are like having many typewriters in one!

Pack at a Time?

To insert a bulky carbon pack, release paper feed and insert pack of paper and carbons into feed roll, then return release



Try One After The Other!

lever. Another way: Assemble and align the sheets by tapping, then fit into a small folded paper for feeding in.

Another tip: Feed the paper sheets in without carbons, rolling the platen knob enough for the paper feed rollers to get a grip. Then insert carbon sheets and twirl the whole pack into typing position.

All Done?



Clip 'Em

With the latter method of carbon pack feeding, the carbons will protrude an inch or so at the bottom of the letter. When you are through typing the page, hold the top of the pack in one hand, pull out carbons with the other. Neat, clean . . . and fewer soiled fingers.

Clip a bit off the corners of your carbons, and they can be shaken out easily by holding the pack at the clipped corner.

Trees Grow on Your Letters?

Place a sheet of heavier paper at the back of a carbon pack. Puts an end to wrinkled manifold paper and prevents carbon lines from dirtying your copies.

Copying From a Copy?

If the carbon is hard to read, simply back it up with a piece of white paper. Wonderful improvement.

Note on Carbon Only?

Insert a piece of paper between the ribbon guide and the letter. Type on this and notation appears on carbon copies only. Or—press paper release lever, remove original, then type notation.



The Time-and- Temper-Saving Tab

Tab Your Letters, Too

Most people think the tabulator is only for figures. Not so at all. Used correctly, it can save you endless spacing and estimating. Use one setting for paragraph indentations; another for sub-heads, another for sub-indentations, another for signature, and so on.

Tab To The Center

Doing a job which requires constant centering? Set your tab at the center mark, and let it do the work for you!

A Tab With a Capital T

The most advanced and efficient keyset tabulator is on Smith-Corona Standard and Electric Office Typewriters. Keys for setting and clearing of individual stops are on either side of a wide, easy-to-reach, 5-inch tabulator bar . . . placed just above the bank of numeral keys where it's handiest for you. To set a stop, simply position carriage and press "SET" key. To clear an individual stop, tab to that stop and press the "CLEAR" key. Simple, quick and easy. And, exclusive with Smith-Corona, you have a Total Tab Clear lever which clears all stops at once. Just a flick of the finger *without* moving the carriage.

Lots of Figure Work?

For typists loaded with columnar typing, there's also available the Ten-Key Keyset Decimal Tabulator. A real time and money saver.



There's Many a Slip . . .

On very, very rare occasions, the typist—and not the typewriter—slips up. When this happens, all is not lost. Simply correct the error!

Erasing



This may seem a little too basic, but there is a right way to erase. Move the carriage either extreme right or left, so crumbs won't fall into the works, then erase with light strokes. Plant one finger firmly on the paper to prevent slipping. Use an eraser shield whenever possible, and use a soft rubber eraser on carbons. Speaking of carbons, don't forget to put a piece of paper behind carbons to avoid blurring.

Error At The Bottom?

Don't erase errors at the bottom of the page. Instead, roll back until the bottom of the sheet comes up at the far side of the roller, bring it over the platen, then erase. No lost alignment!

Cover-Up



After erasing, a bit of white chalk rubbed on and then dusted off the erasure spot may help camouflage. As a substitute for chalk, break an aspirin tablet and use the broken edge. It works just as well.

Lose a Line?



Straighten up one line of writing with the line indicator—so that a period or some other character comes directly over one of the white marks. Test the writing position by first setting the ribbon control on "Stencil" and tapping the key lightly. Enough impression will show to indicate proper position.

Your Smith-Corona Holds That Line!

The Smith-Corona Standard and Electric Office Typewriters both have the trouble-saving Automatic Line Retainer, which holds your original line for you. Throw the Automatic Line Retainer lever, type anywhere up or down the page. Snap the lever back, and you can come back exactly to your original writing line!



Forgotten Anything?

Sometimes an error requires a change in spacing in order to make the correction. That's where Smith-Corona comes to your rescue with an exclusive feature . . . Half-Spacing! Half-Spacing is also valuable for expanding words or justifying the right-hand margin.

Word Omitted?

On first drafts, or when what you are typing is not too important impression-wise, the conventional way to correct a missing word is to underscore the last letter of the word preceding the omission, strike the diagonal, and center the omitted word above. Like so:

has
This word/been omitted.

What About Letters Within Words?

Smith-Corona Standard Office Typewriters and the newer models of Smith-Corona Electric Office Typewriters offer you exclusive Half-Spacing, enabling you to correct errors when a letter or space is omitted or added. This important feature will also permit you to justify right-hand margins, and expand headings for special emphasis.

Half-spacing is accomplished by the use of the spacebar or a special half-space key, depending on the model of the typewriter you are using. In the examples that follow we describe the procedure for models that use the spacebar. The same directions also apply in the case of machines equipped with a special half-space key except that you use the special key instead of the spacebar.

you ned error control
youneed error control
you need error control

Letter or Space Missing?

Erase error and position carriage on open space immediately following word "you." Hold down spacebar (or Half Space Key) and strike letter "n". Release space bar and press down and hold again while striking second letter. Repeat with each letter in word and you will find that the word has sufficient (but not full) spacing before and after it, as shown above.

Extra Letter in Word?

you neeed error control
you need error control

Erase error and position carriage as above. Now—space one full space! Then depress and hold spacebar while you strike first letter. Release space bar and press down and hold again while striking second letter. Repeat process for all letters in word.

Expand a Heading?

PREFACE P R E F A C E

Half-spacing is ideal for expanding a word or heading for special emphasis where a full space between letters is not desired. Start by striking the first letter of the word in usual manner. Then depress and hold spacebar while striking second letter. Release spacebar. Space one full space and strike third letter. Continue in this sequence to the end of word.

Making diphthongs is also an easy matter with Smith-Corona's Half Spacing. Aeolian and Phoenix become Æolian and Phœnix. Or you may wish to center headings with an even number of characters over columns which have an odd number of characters—and vice versa.

Justifying Margins?

With a little practice it's possible to produce work with an even right-hand margin so that the copy is perfect for reproduction or other special purposes. First, you determine the length of line required, and type your copy accordingly, keeping the right-hand margin as even as you can, like this:

Justifying the right-hand margin is easy on a typewriter that will half-space, and is very important in preparing copy for house organs and other publications that are to be lithographed or produced on offset duplicators. The even right-hand margin makes a neat page that gives the publication a "professional" look.

Then type the copy a second time. Wherever a line was too short or too long the first time, put in or take out enough half spaces between words to make it come out the right length. Our first line happens to be exactly the length we want. The second, however, is one character too long, so two half spaces must come out. The third line is one character too short, so two extra half spaces must be put in. The fourth line is just right, but the fifth is three characters short, and must have six extra half spaces inserted, and so on.

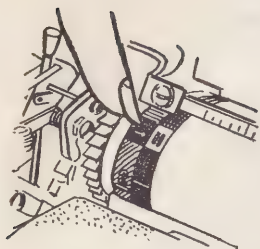
Here is the result:

Justifying the right-hand margin is easy on a typewriter that will half-space, and is very important in preparing copy for house organs and other publications that are to be lithographed or produced on offset duplicators. The even right-hand margin makes a neat page that gives the publication a "professional" look.

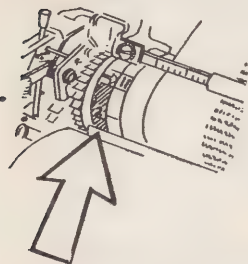
Another important point in typing copy for reproduction is to make the type-written impression as sharp and clear as possible. Smith-Corona Carbon Ribbon models of either the Standard or Electric Office typewriters produce copy of unexcelled sharpness and clarity.

Problems at The Bottom Of The Page

Probably one of the biggest single problems a typist faces is the old page-bottom bugaboo. Your letter looks beautiful all the way through, then suddenly you're at the bottom of the page and find everything crowded and cramped. What to do about it?



Your Smith-Corona Says "Whoa!"



Make a Mark

With both the Smith-Corona Standard Secretarial and Electric Office Typewriters, you can forget forever the worry about end-of-page typing. You'll save countless hours of re-typing, and won't need to use time-consuming "make-do" methods . . . thanks to the exclusive, amazing Page Gage! Simply set it for the length of paper you are using, and as you approach the bottom of the page, it measures for you, in inches, the amount of space remaining on the sheet.

If you don't have a Smith-Corona Typewriter, try this method of end-of-page warning: With a soft pencil, make a small mark in the left-hand margin of the letter at a point where you want to end the page. When the mark appears over the edge of the platen scale, stop typing.

Try a Flag

Cut a small strip of gummed paper from an envelope flat (about $\frac{1}{4}$ " x 1"), and paste it on one of your carbon sheets so it protrudes at a point $2\frac{1}{2}$ to 3 inches from the bottom of the pack. Let this be your warning flag.



Do It Faster!

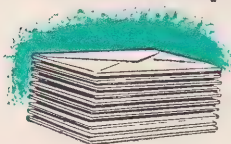
Nearly every typist would like to chop a bit off the old time schedule, and here are a few tips designed to help you do just that!

Addressing Envelopes?



While the letter is still in position, place the envelope in position in back of the platen between it and the letter. When the letter is finished, rotate the platen, and around comes the envelope in position for typing. Practice this to determine correct placement of envelope.

Lots of Envelopes?



Insert the first envelope so it appears between platen and platen scale. Place the second envelope between the first and the platen, and so on. Result: A "chain" of envelopes with one always in place for typing.

"Back Feeding"

Another way to handle envelopes . . . back-feed the second envelope from the front of the platen, under the top edge of the first—then turn platen backward until the second envelope is in place for typing.

Post Cards



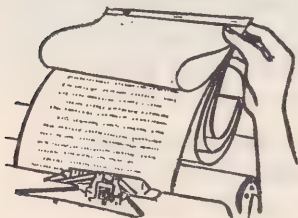
Type both sides without removing! First type address, then give platen knob a quick turn. Card will strike paper table and drop behind platen, ready to be rotated for typing on reverse side. After typing message, give platen knob an extra quick flip, and card will clear the paper table and land in a basket placed there.

We have mentioned special platens for typing cards or for labels. If you have much of this kind of typing to do, a special platen for the purpose can save you lots of time.

As a substitute for a special platen, fold a sheet of paper in half, bringing the bottom up to the top. Then fold this same section of the paper back down again on itself, making a second fold about $\frac{1}{4}$ " above the first fold. Your result should form a $\frac{1}{4}$ " pocket across the center of the sheet. Tape shut the sides of the pocket, and feed it into the machine so the opening is at the top. Rotate platen until pocket appears, then place card or label in pocket. Back-feed the whole works until card or label is in proper writing position.



Changes on Bound Sheets?



Doing Stencils?

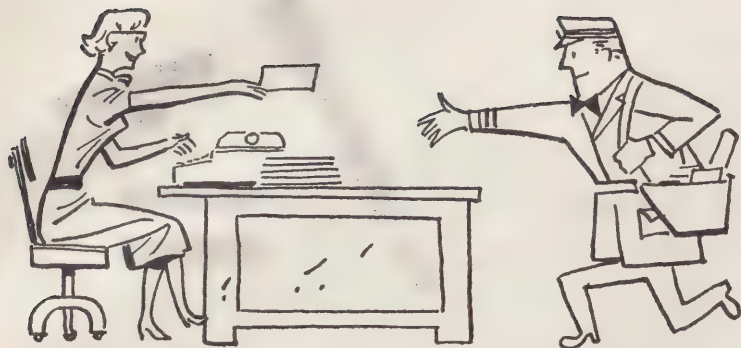
No need to take them all apart. Insert a sheet of blank paper in your machine, and turn it so about an inch shows above the platen scale. Insert the bottom of the bound sheet between the top of the plain sheet and the platen. Roll it back-wards to the proper position, and you're all set to make the change.

First of all look over the directions that come with your stencils. The manufacturer has some good pointers.

Proof-reading stencils is sometimes hard on the eyes. Some kinds of stencil cushions make proof-copies on the backing sheet. These are much easier to read than the stencil itself. If you are reading directly from a dark-colored stencil, a sheet of white paper underneath may make it easier to read.

Figures in Red

To insert a few figures in red when using an all-black ribbon, simply slip a piece of red carbon paper between ribbon and paper. Easy and effective.



Changing Ribbons

To thread a new ribbon with less mess, try this: (1) Lock Shift Key (2) Set ribbon control on "Red" (3) Jam two center keys together at printing point. Ribbon Guide will pop up for easy threading.

When changing ribbons, jiggle or tap the spools lightly. Never force them on shaft.

On Carbon Ribbon typewriters, the easy way to change the ribbon is to tape the new ribbon to the end of the old one, and pull it through the guides.



Jammed Type Bars

Don't pull jammed type bars apart with your fingers. Just tap the Shift Key once or twice and the bars will fall back into place. On your Smith-Corona Electric, shut off the motor and push the locked bars toward the platen. They will then fall naturally into place.

Improvise!

Do-It-Yourself Punctuation



Here are a few tips which will come in handy if your typewriter is not equipped with certain punctuation marks.

Exclamation Point—Standard equipment on most Smith-Corona Office Typewriters. For other machines, hold down both spacebar and shift while right hand strikes apostrophe and period.

Equal Sign—Also standard Smith-Corona equipment. For other machines strike the hyphen, then back-space, lower the sheet slightly, and strike another hyphen.

Degrees—To make a degree mark, roll back the platen slightly and strike the small letter "o".

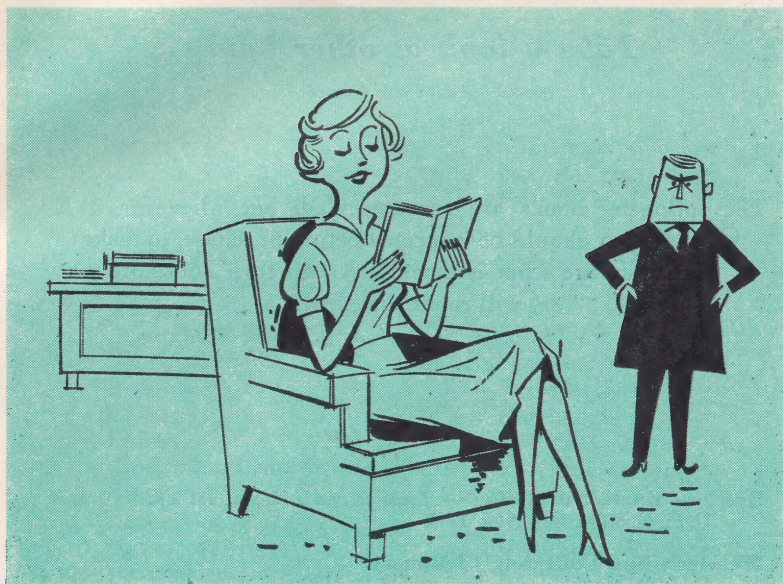
Division Sign—Strike the colon, back-space, and strike the hyphen.

Section Mark—Type a small letter "s", back-space, lower the sheet, and overstrike another small "s". Thus: §

Cedilla—The cedilla is made with a "c" and a comma, typed in the same space.

Ruling Pencil Lines

For horizontal lines, in making up forms or tables, move carriage to extreme right or left, and use platen scale as a straight edge to draw the line. For vertical lines, hold pencil against card-envelope finger and twirl platen knob.



Study Your Instruction Booklet

If you have a recent machine, you undoubtedly have the instruction booklet that came with it. Study it carefully so that you know your typewriter and how it can work for you.

If you come into a job with an older machine or can't find the instruction booklet—call or write the nearest representative of the manufacturer. (Be sure to give the serial number which is on your machine.)

With each new Smith-Corona Office Typewriter we include, of course, a booklet of instructions. This tells you where things are and how to use them. It has many detailed suggestions, including the best way to change a ribbon and so on. Be sure you read yours—to make your job easier!

Take a look at other books

The following books are recommended, but whenever it is possible they should be inspected before purchase, to make sure they are what is wanted. A trip to a bookstore will repay the effort.

Business English in Action — *Tressler and Lipman. 1st Ed.*
D. C. Heath & Co., New York

Webster's New Collegiate Dictionary
G. & C. Merriam Co., Springfield 2, Mass.

Complete Secretary's Handbook — *Doris and Miller.*
Prentice-Hall, Inc., New York 11

Effective Business English — *Saunders. 3rd Ed.*

The Secretary's Handbook — *Tainter and Munro. 7th Ed.*
The Macmillan Co., New York 1949

The English of Business — *Hagar, Steward and Hutchinson. 2nd Ed.*

Reference Manual for Stenographers, Typists—*Gavin-Hutchinson.*

The Secretary At Work — *Strony and Greenaway.*

Secretarial Efficiency — *Faunce and Nichols. 2nd Ed.*

Standard Handbook for Secretaries — *Hutchinson.*

20,000 Words — *Leslie. 2nd Ed.*
Gregg Publishing Div., McGraw-Hill Book Co., New York 36

Effective Communication in Business — *Aurner. 3rd Ed.*

Effective Secretarial Practices — *Beamer, Hanna, Popham, 2nd Ed.*

Effective Business English — *Aurner. 3rd Ed.*

Stenographer's Reference Manual — *Larsen and Koebele. 3rd Ed.*
South-Western Publishing Co., Cincinnati 2

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Buffalo, N. Y.	Philadelphia, Pa.
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Cincinnati, Ohio	Portland, Oregon
Cleveland, O.	Providence, R. I.
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Dallas, Texas	Richmond, Virginia
Davenport, Iowa	Rochester, N. Y.
Dayton, Ohio	St. Louis, Missouri
Denver, Colorado	St. Paul, Minn.
Des Moines, Iowa	Salt Lake City, Utah
Detroit, Mich.	San Antonio, Texas
Elizabeth, N. J.	San Francisco, Calif.
Fresno, California	Scranton, Pa.
Harrisburg, Pa.	Seattle, Washington
Hartford, Conn.	Spokane, Wash.
Houston, Texas	Springfield, Mass.
Indianapolis, Ind.	Syracuse, N. Y.
Jacksonville, Fla.	Toledo, Ohio
Kansas City, Mo.	Trenton, N. J.
Long Beach, Calif.	Tulsa, Oklahoma
Los Angeles, Calif.	Utica, N. Y.
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